Mathias Monrad Møller (*1988)

MADE IN GERMANY, Danish Design(2017)

piece in two parts for flute, clarinet, harp, marimba, MIDI-samples and a speaker

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Rider

4-channel sound system
Flute
Clarinet
Harp
Marimba

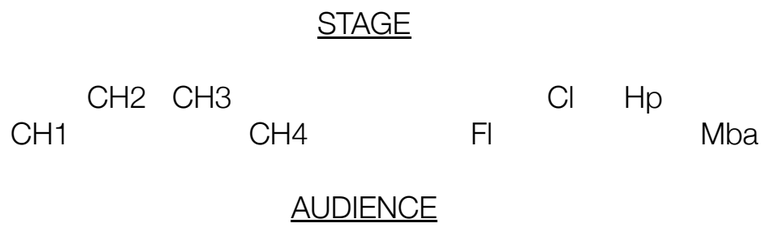
The use of a clicktrack is necessary.
Amplification for the speaker in part two (depending on size of the hall).

Duration: ≈ 12' (6'+6').

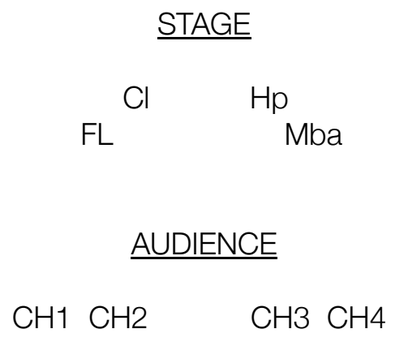
Commissioned by Klang Festival Copenhagen 2017.

Set-up

In order to get a „double-choir“-effect, the speakers should be set up apart from the ensemble, preferrably next to the musicians or behind the audience:



or



other solutions can be found.

Two parts, one piece

The piece consists of two different parts; a music piece and a speech, which should NOT be performed consecutively.
At least one different piece should be played in between the two parts.
In programmes, the two parts should not be announced as „first“ or „second part“ but just referred to with the title:
MADE IN GERMANY, Danish Design, since the two divided parts should be concieved as *one* piece. This paradox is intended.
Copies / translations of the speech can be handed out to the audience after the performance. One part can not be performed without the other part.

Performance of part two

The speech can be given by a musician, an actor, singer of any age, gender etc. It should be given by heart, the tone being more or less neutral. The beginning and ending should not be marked by any anouncements. The speaker and musicians can take a bow together after the speech.

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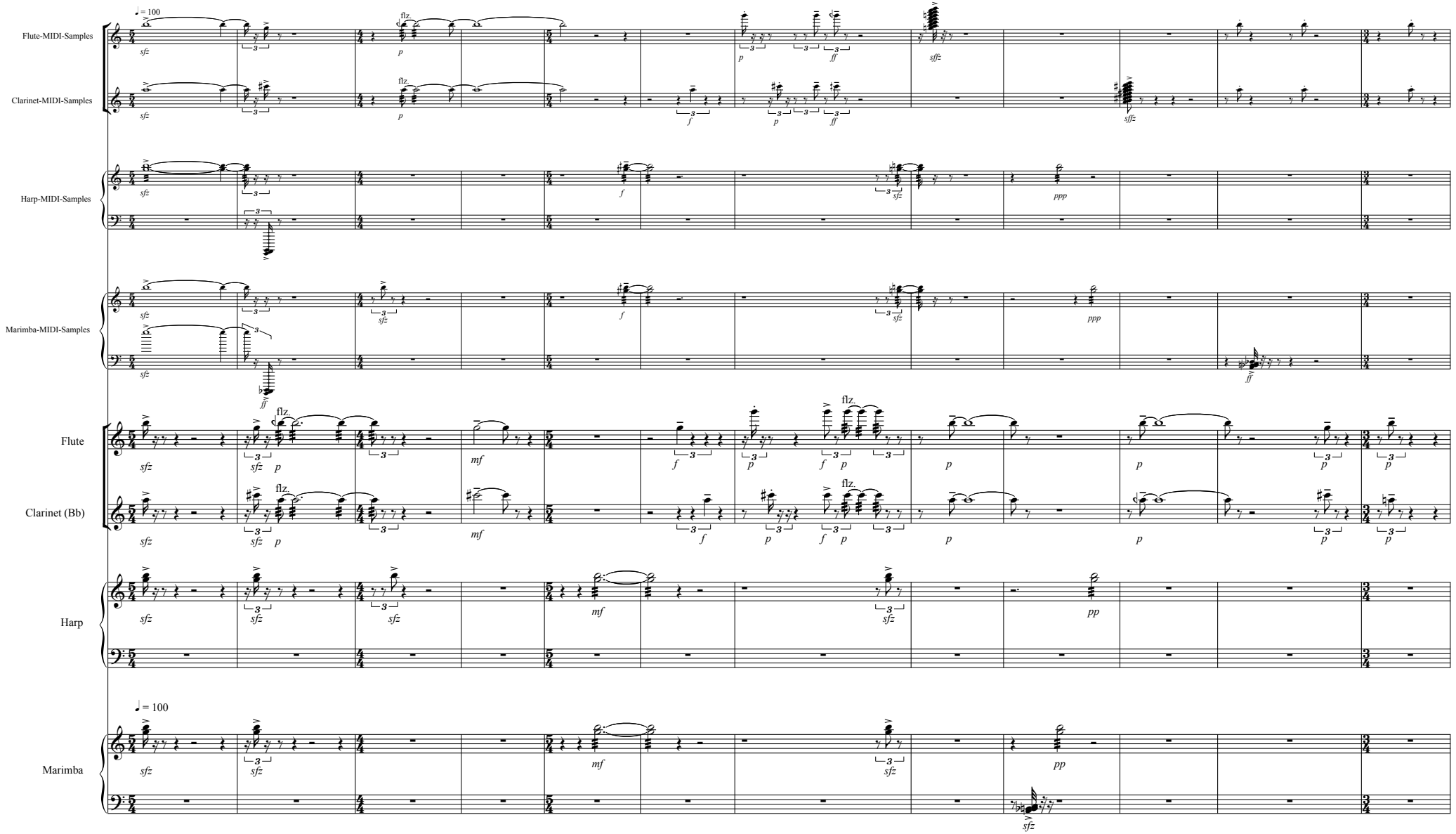
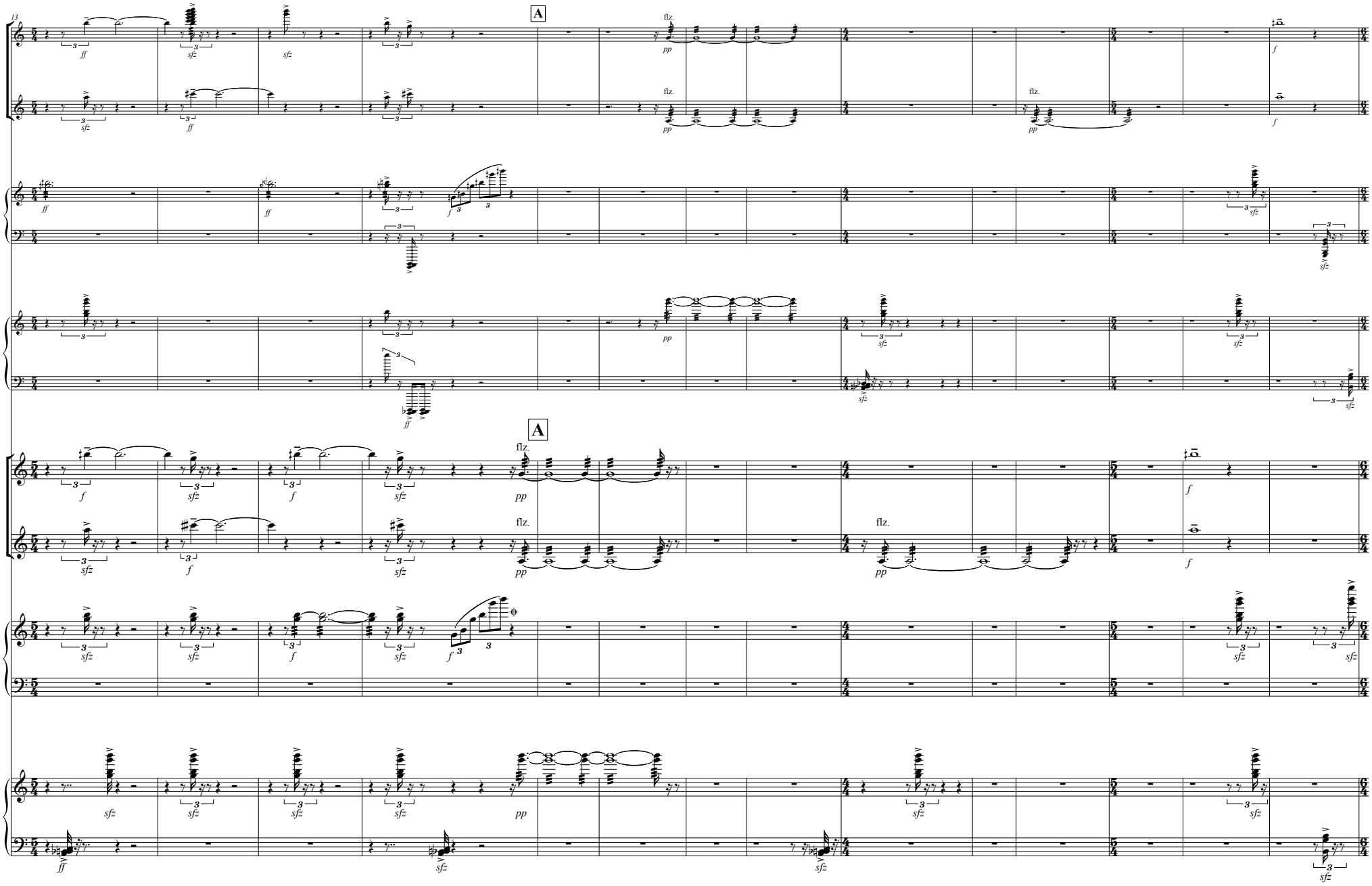
part one

Mathias Monrad Møller, 2017

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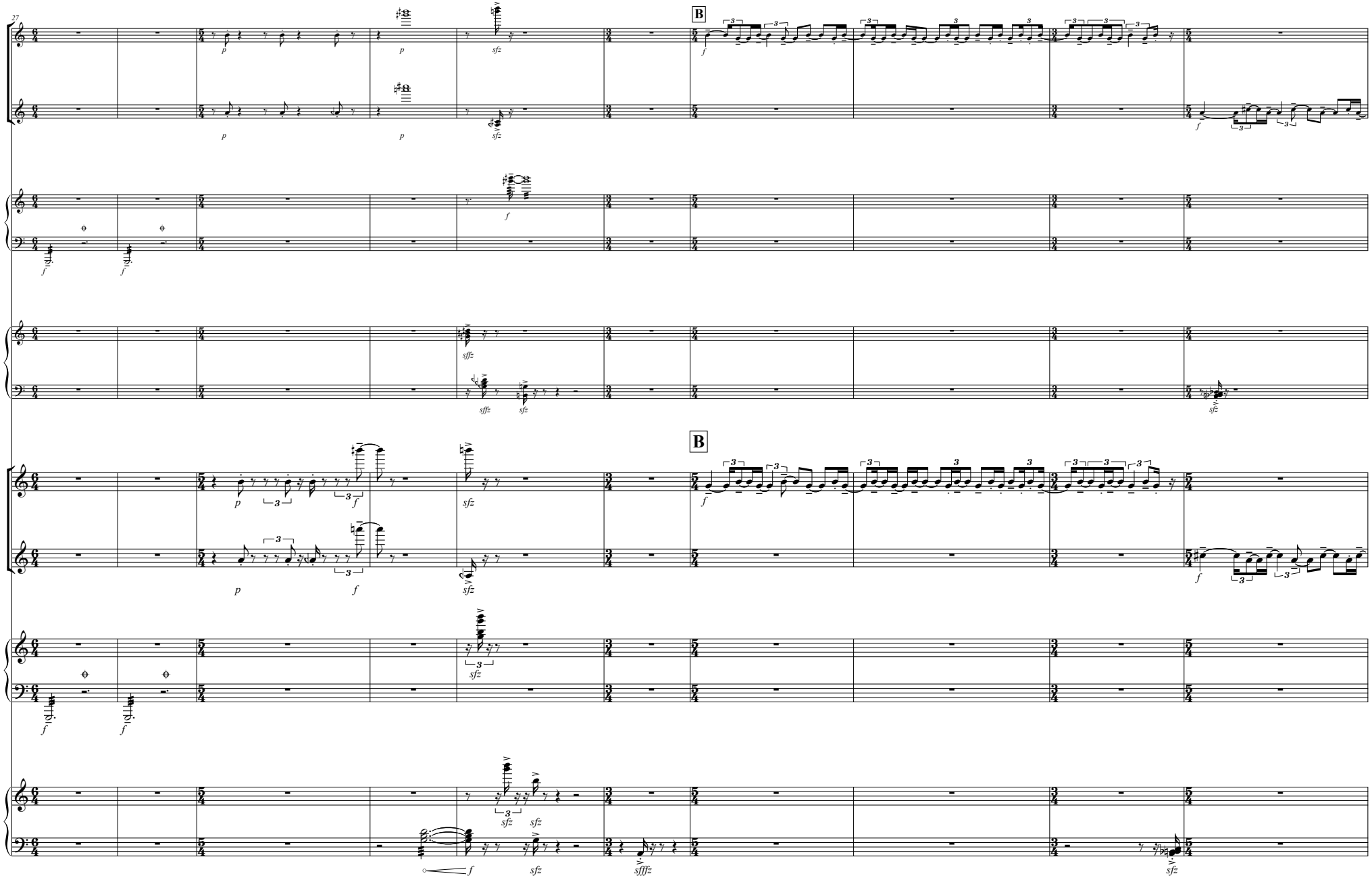
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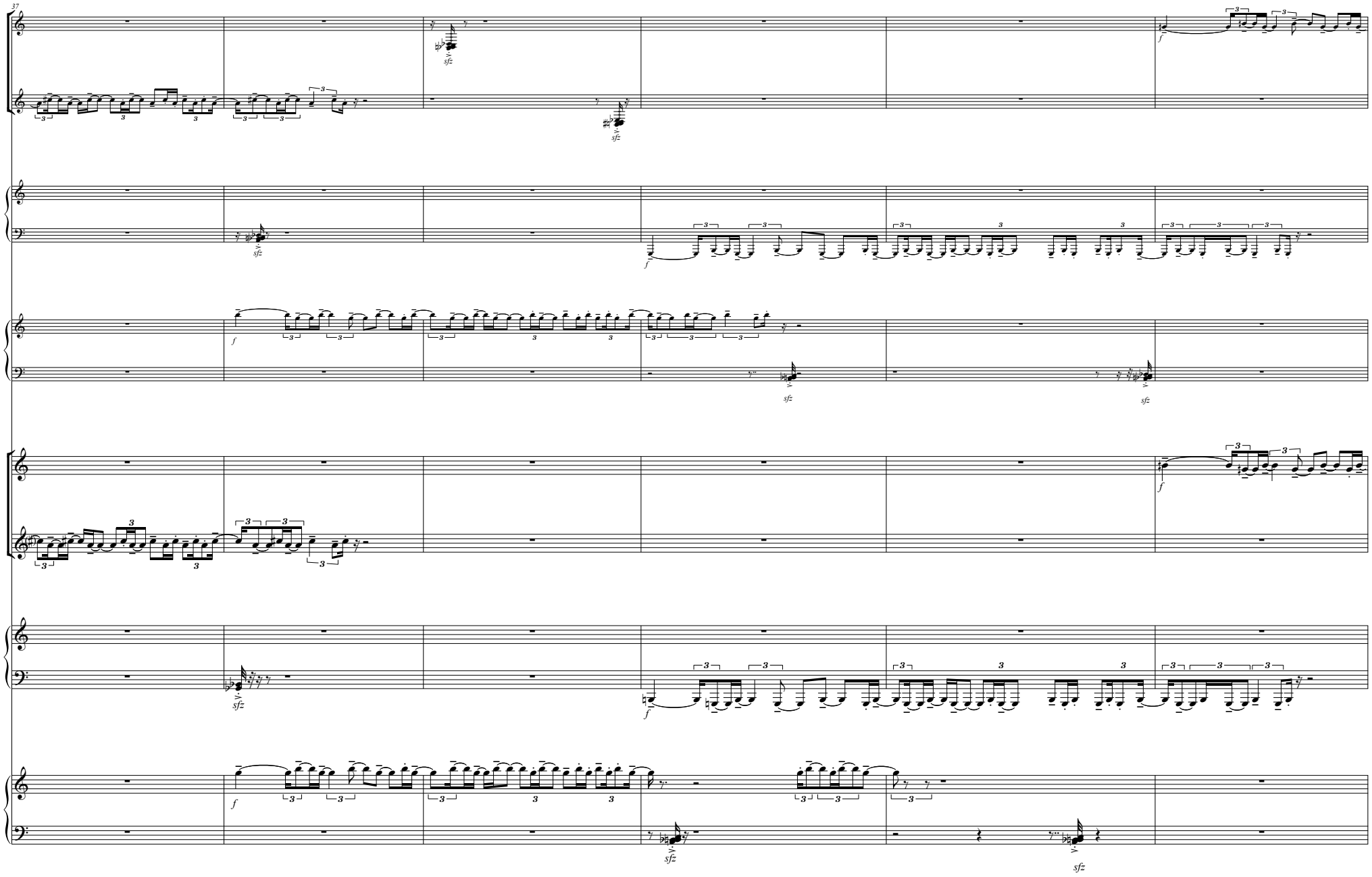
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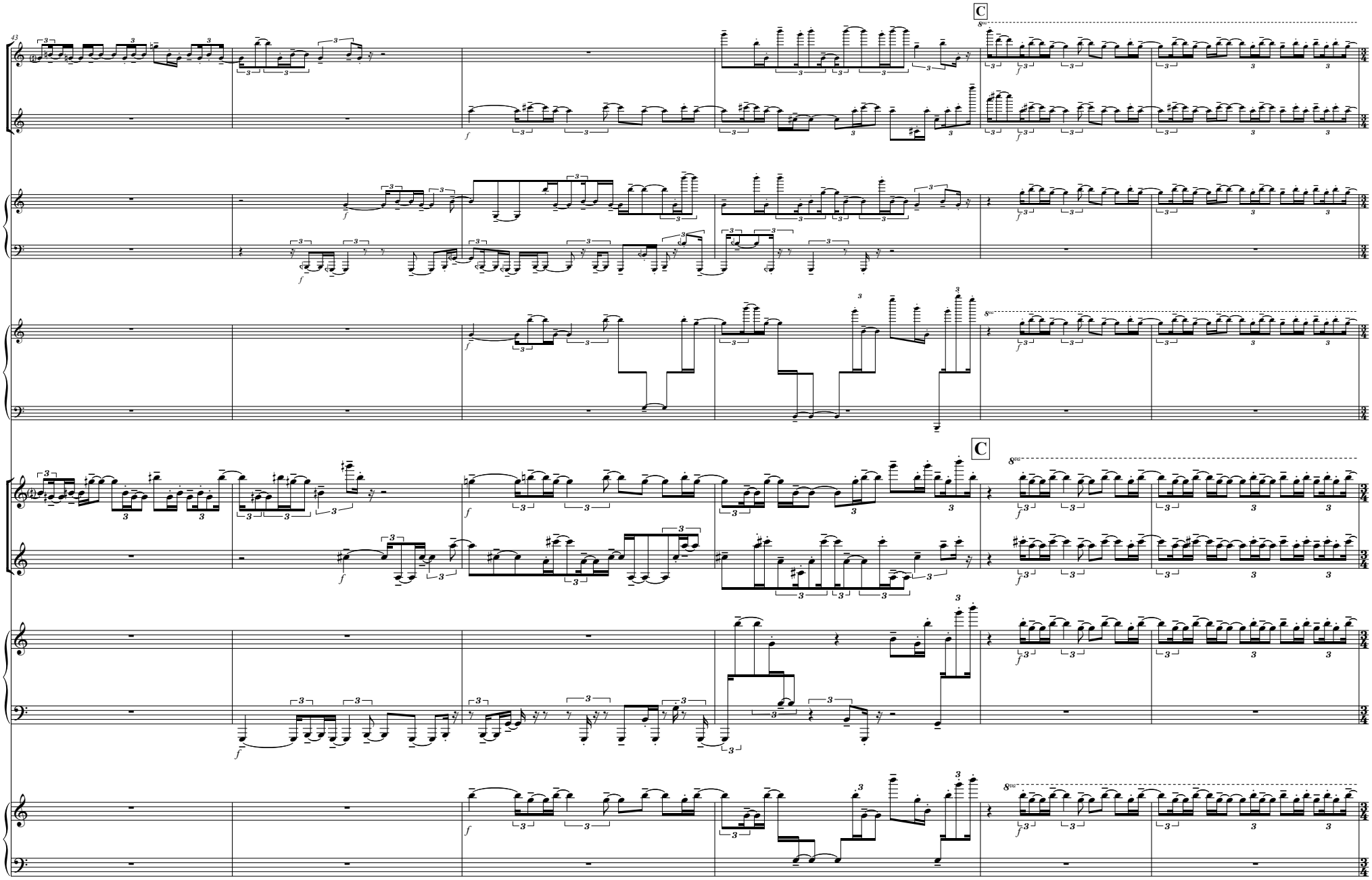
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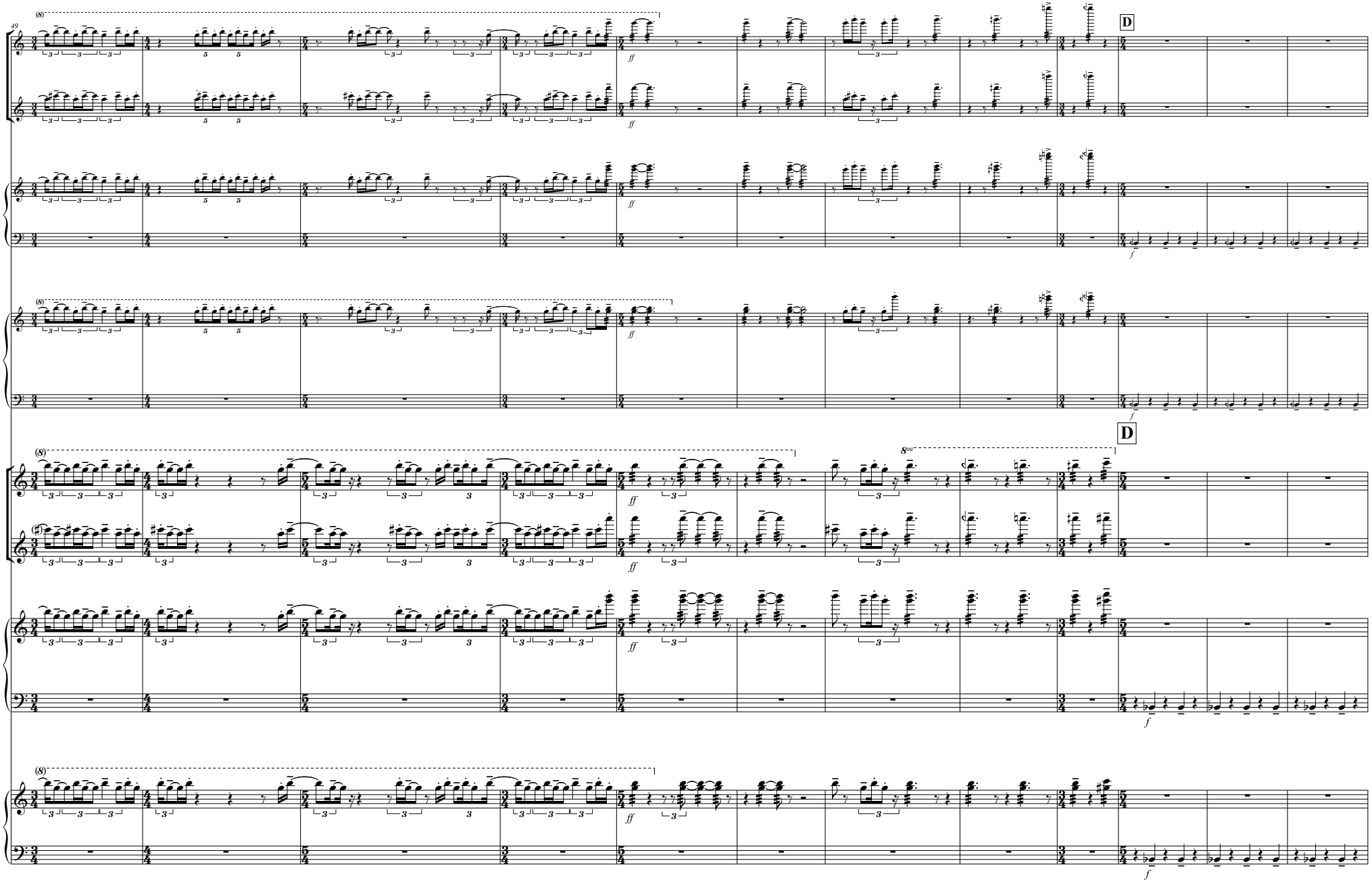
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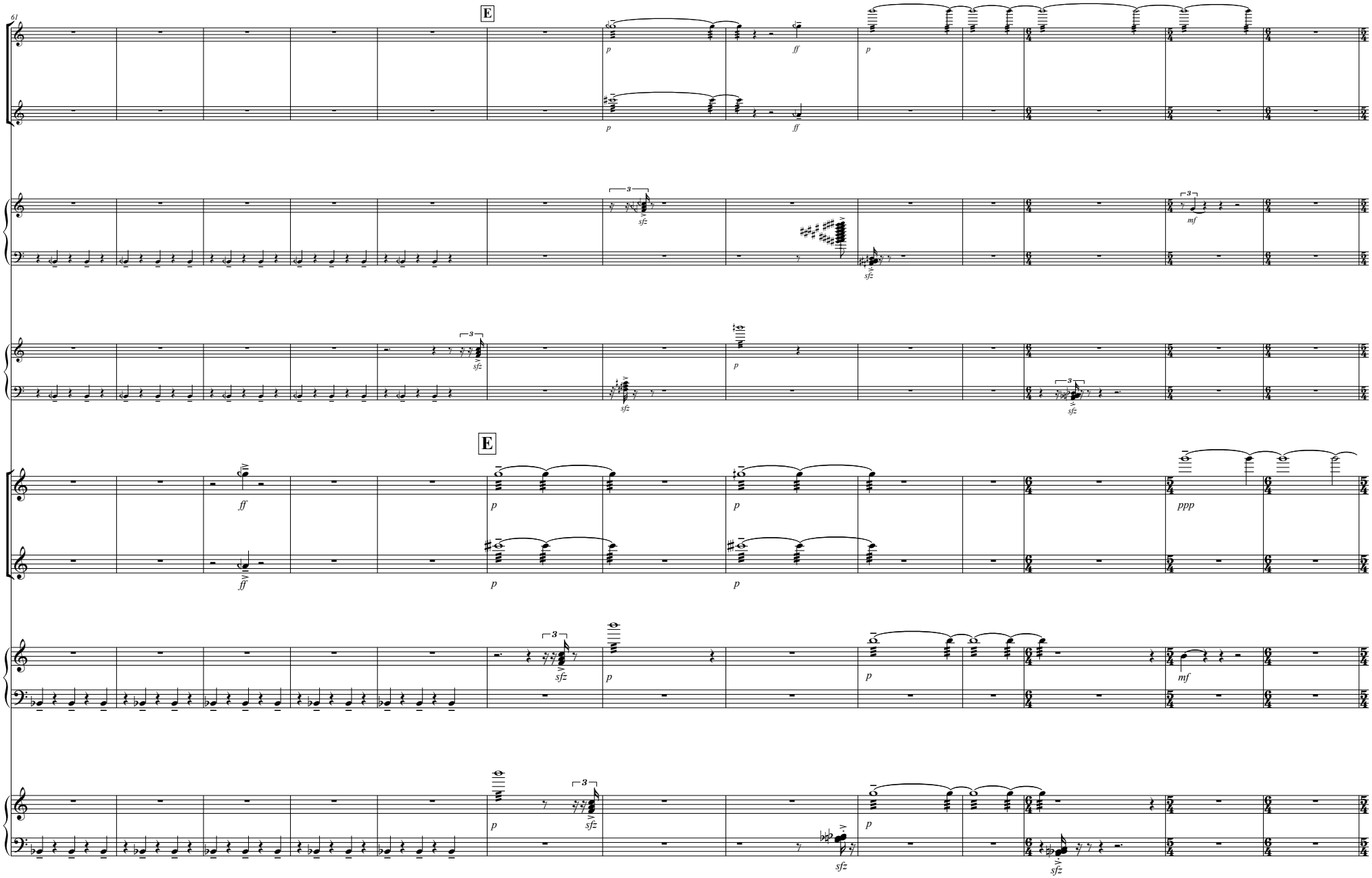
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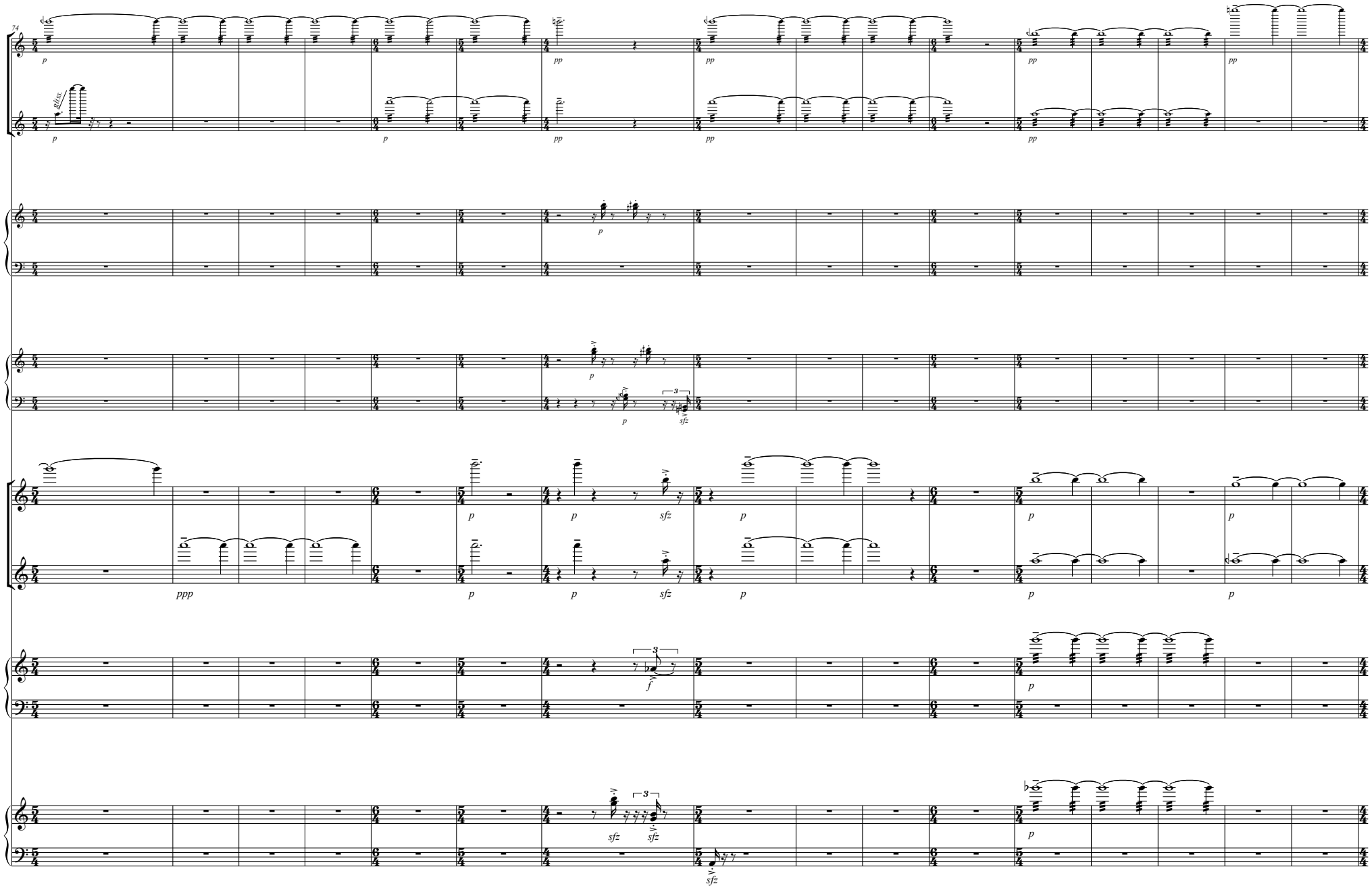
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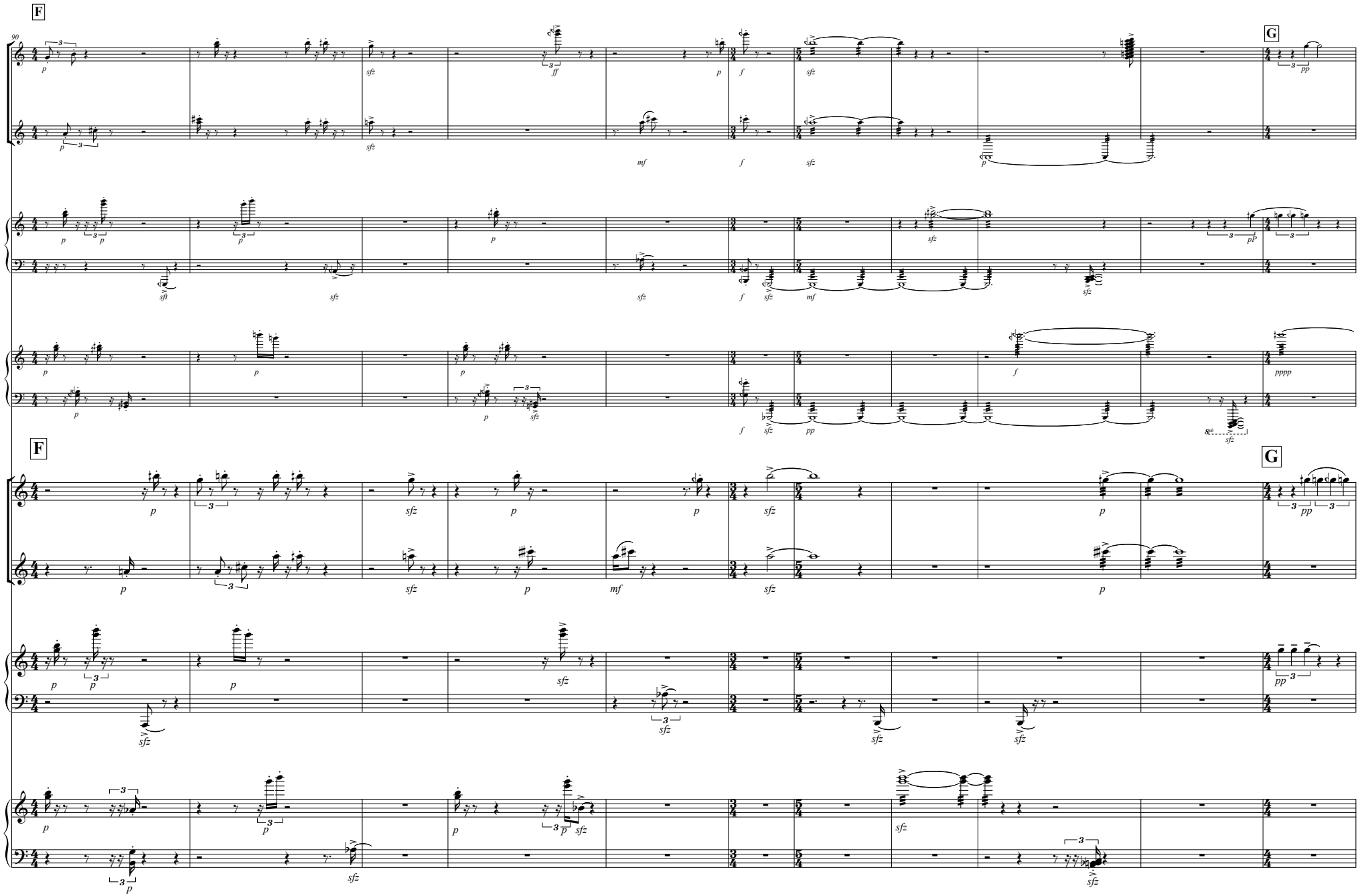
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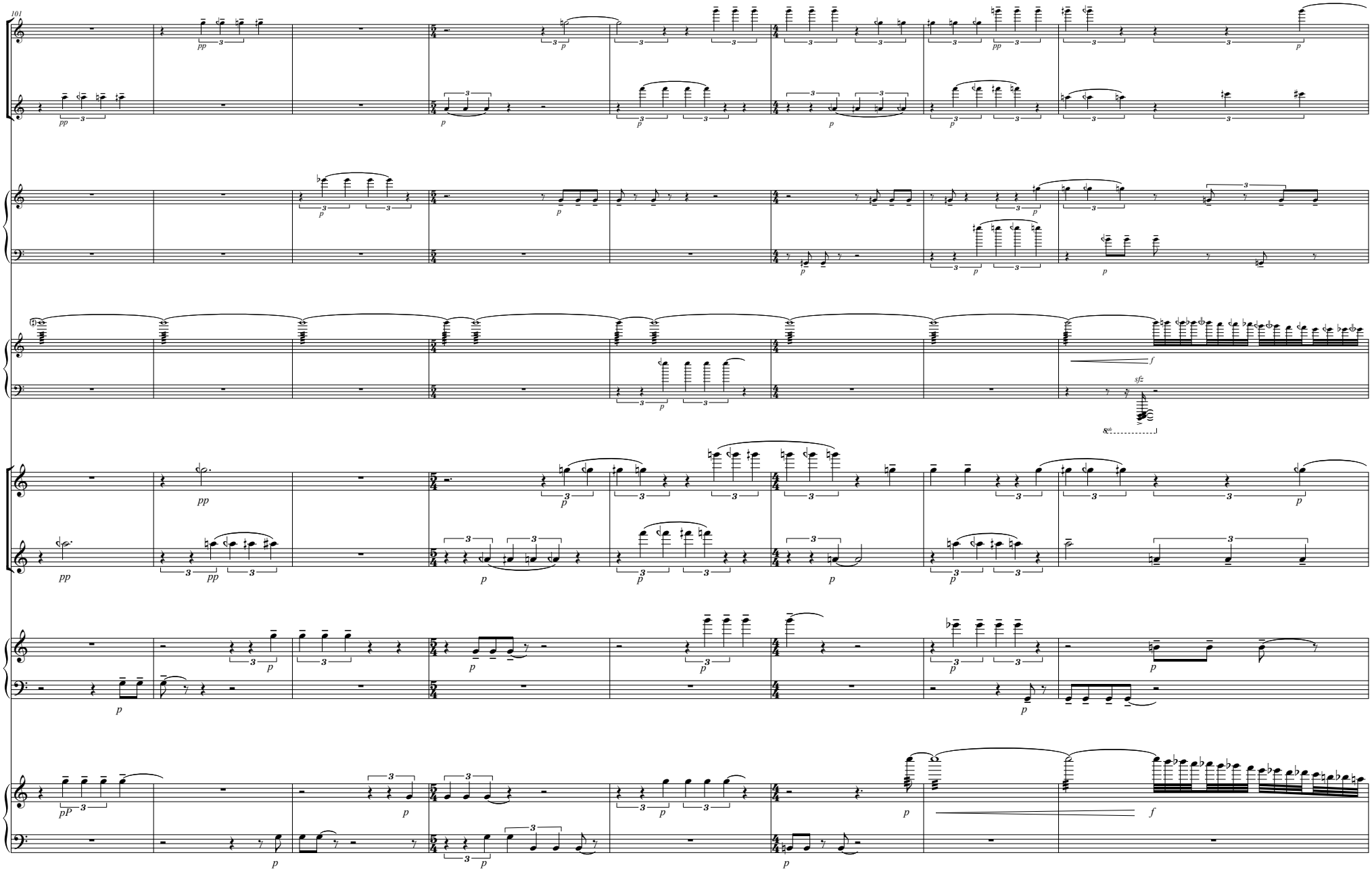
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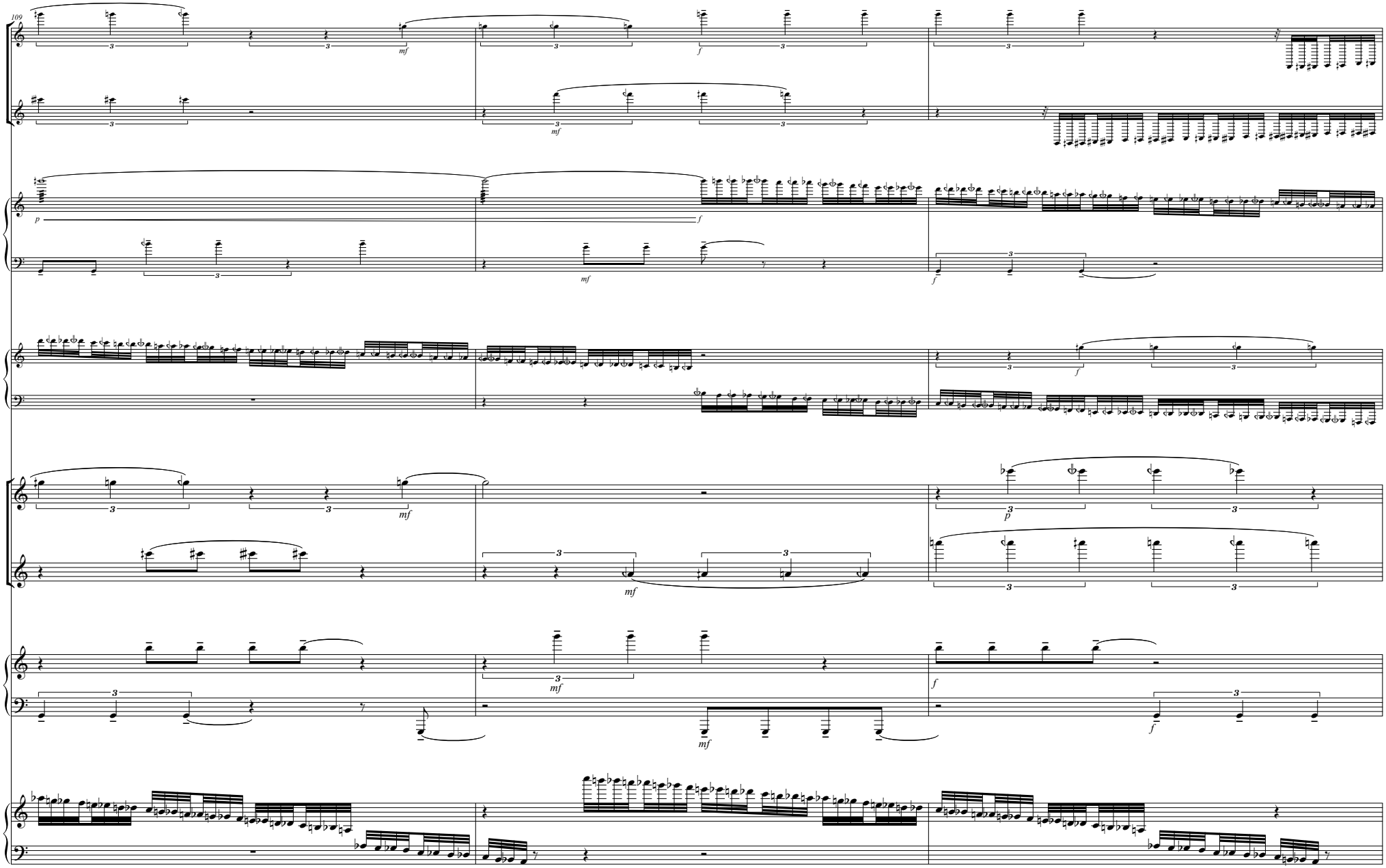
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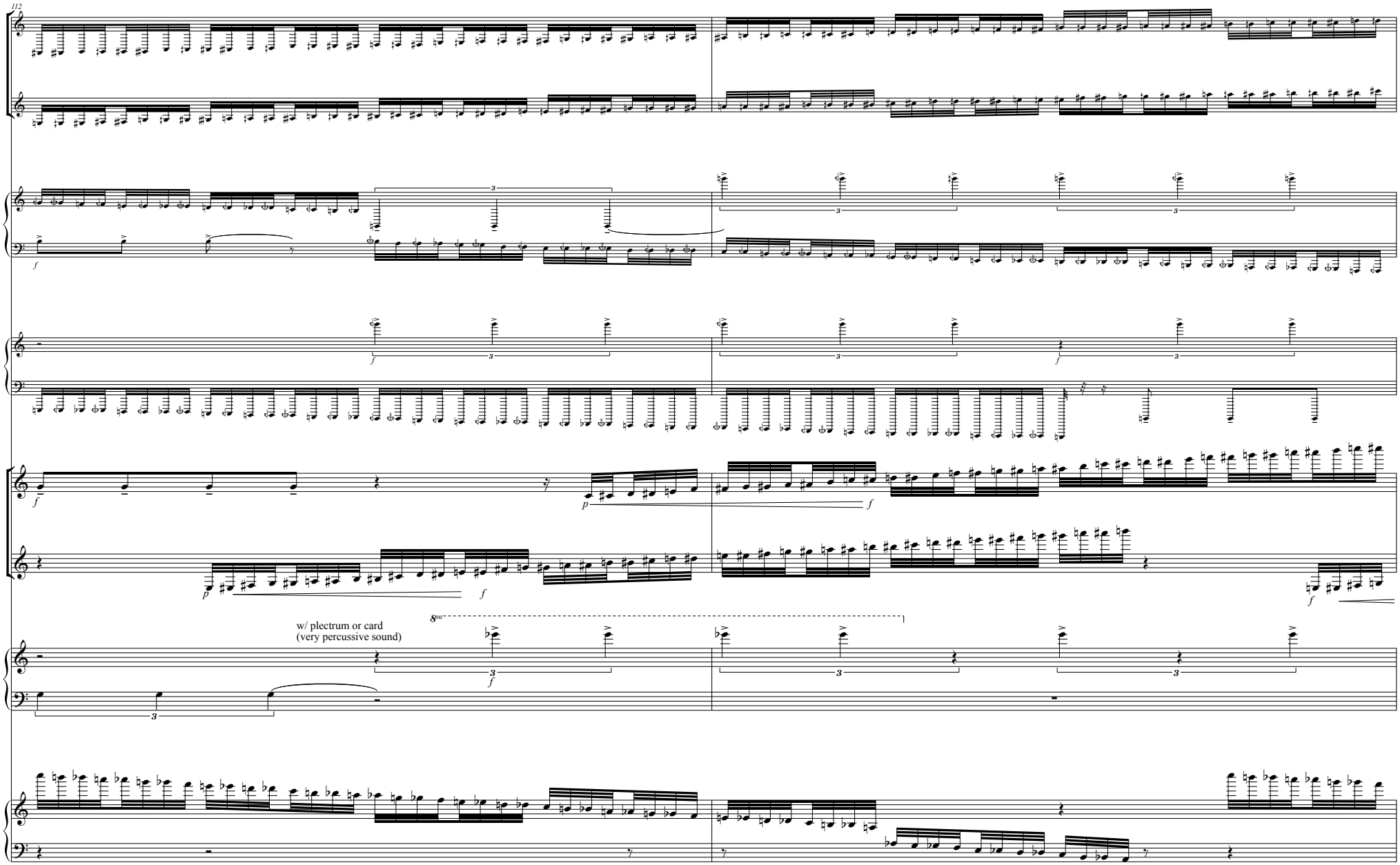
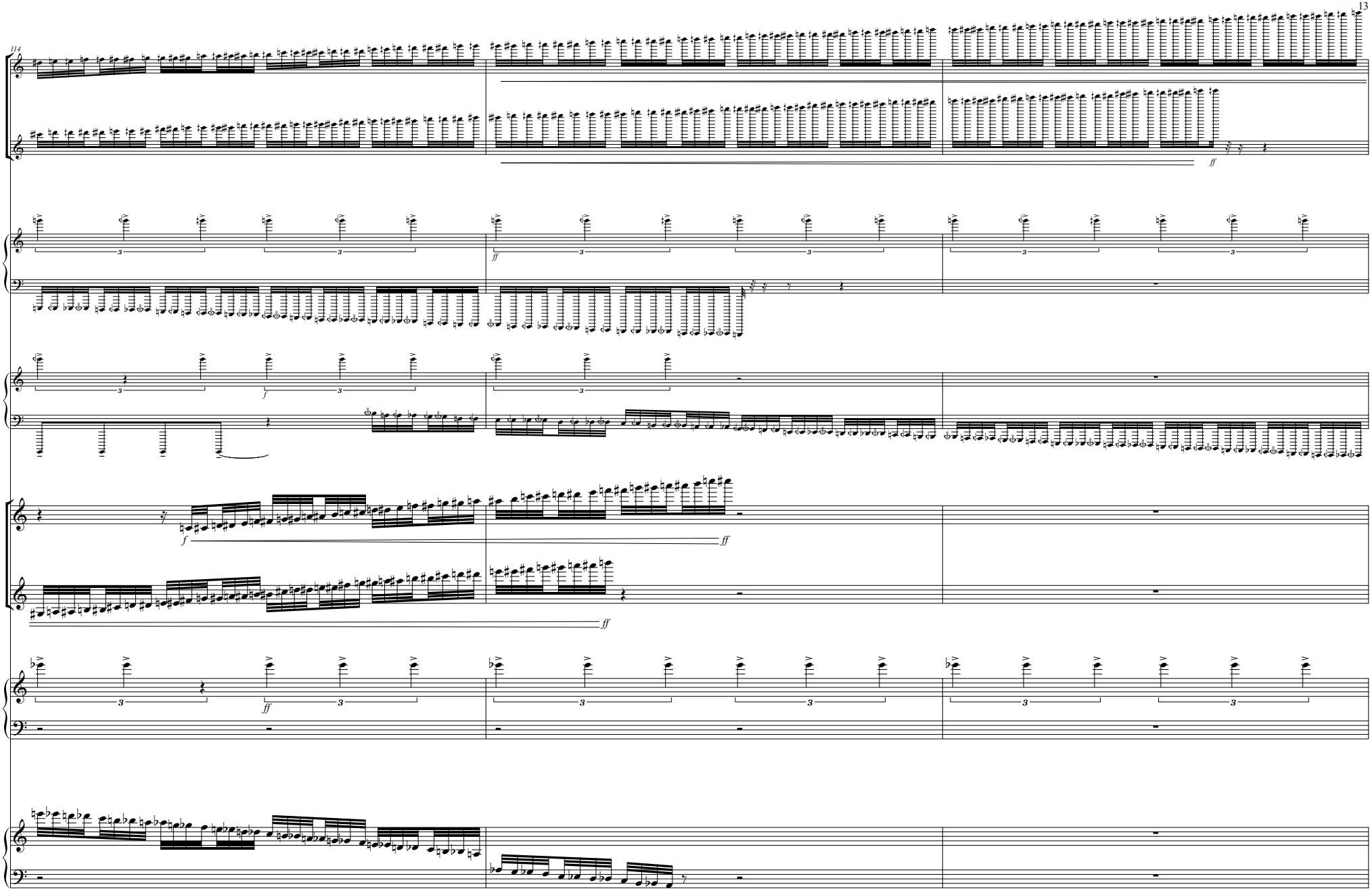

w/ plectrum or card
(very percussive sound)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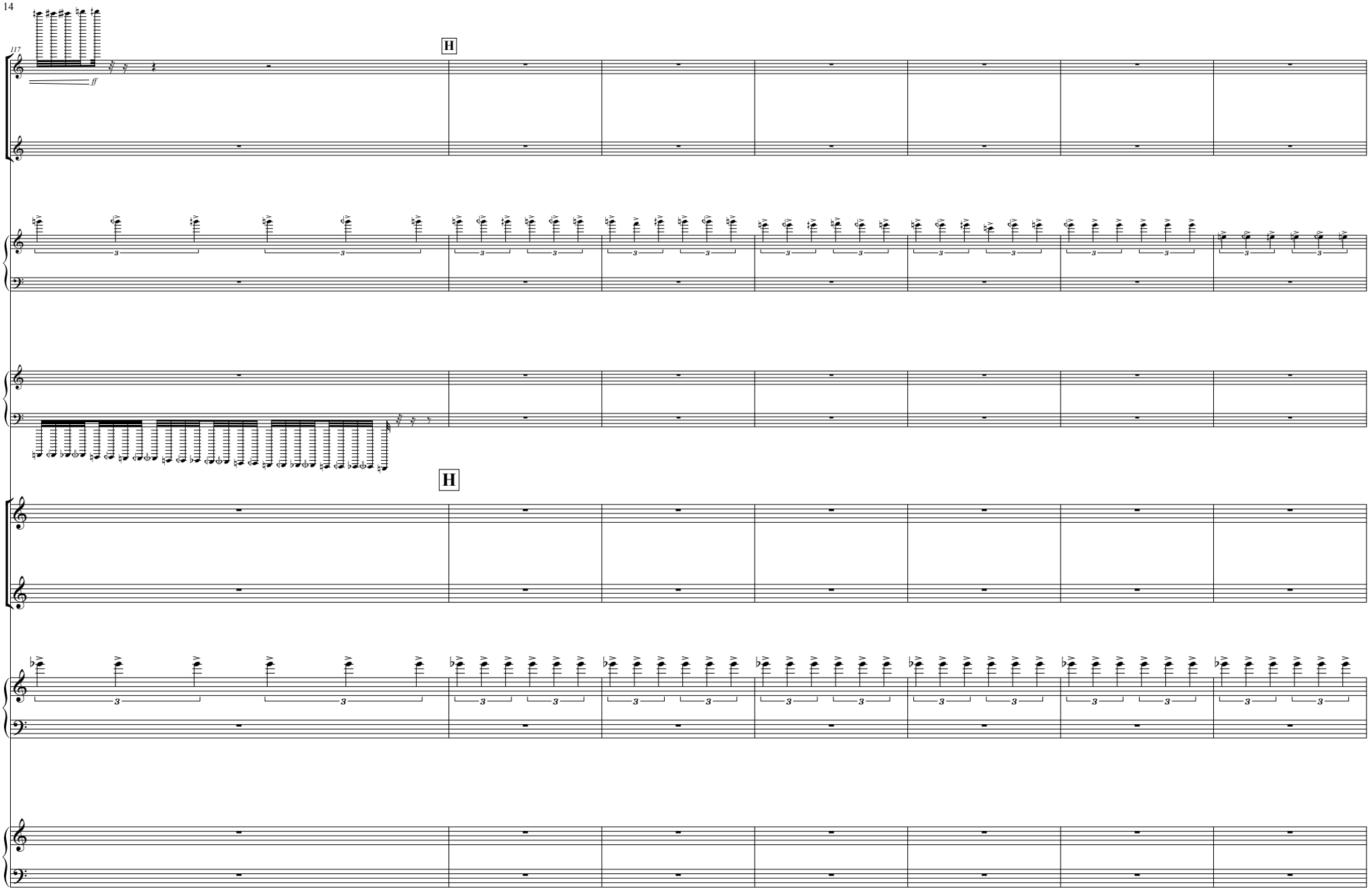
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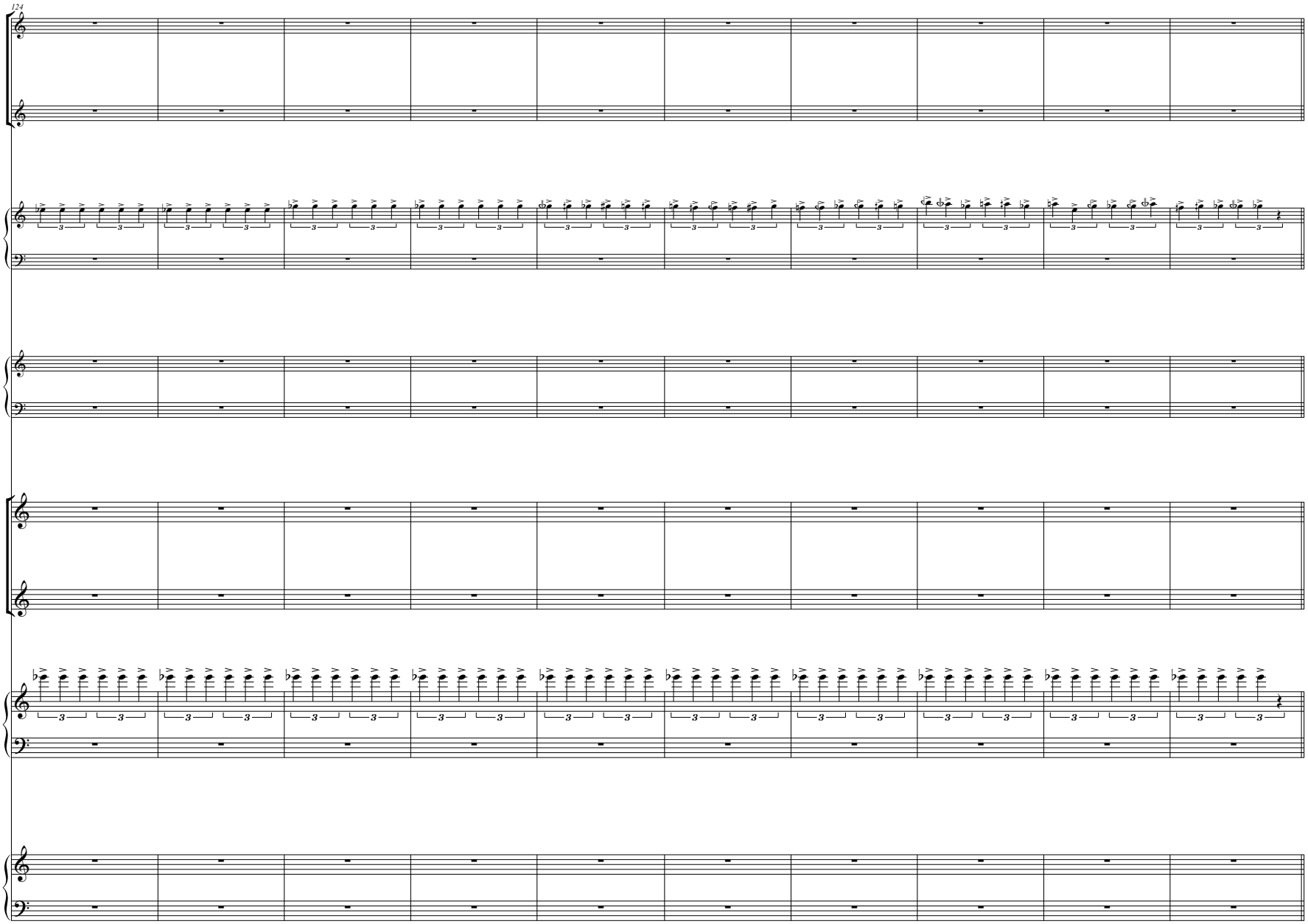

part two follows after at least one other piece (see explanations).

Mathias Monrad Møller (*1988)

MADE IN GERMANY, Danish Design

part two*

I hope you've been enjoying yourselves so far. This is the place for content. This is on nationalism. On nationalism, because this text is on nationalism, but this is also on nationalism, because this was meant to be about national identities. So without nationalism I wouldn't be here.

I'm half is mostly my response to questions whether I'm Danish or German, but since I have two passports that both grant full rights, this answer is wrong. A stranger once told me: I am a 100 percent Turkish and a 100 percent German. Like two overlapping circles. I sympathise with that, but being *half* is more what I feel. Certainly, this *halfness* is useful as an excuse whenever I disagree with things related to one or the other of my nationalities, but even if I agree, I sense a sort of disconnection, or a more fluid sense of connection. I feel bound to languages, art, people and places. Of course I am influenced by this too: languages, privilege, art, people, history, places. But I try to keep a distance to many things to keep a clear head. Most things are better recognised from far away. Not being part of something is like being far away.

So if we step back and try to look at nationalism, we suddenly see that it is everywhere. We are surrounded by nationalism, without even noticing it. It's not only in flags on products, it's also in our minds. Just try to imagine a non-nationalistic state. Nationalism is the emotional glue that keeps our states together. Without it, nation states would feel like sheer organisations. But exactly the fact, that this is a *feeling* shows us, that nationalism itself is only an idea. It's not *genetic.* It is not *natural*. It's invented, or imagined, as Benedict Anderson so beautifully writes. This also means, we have the possibility to imagine something else.

When the Danish parliament by accident defined being Danish as being someone of Western descend, the politicians most likely weren't inspired to imagine anything else than the kind of nationalistic state we live in. Yet their ignorant act revealed the dilemma which is a great, if not the greatest, challenge to our societies: In a globalised world, how do we define who has the right to partake in our privileged societies? At a time where the whole world potentially can be imagined everywhere, where everything is economically entangled and both long-distance travelling and migration are mass-phenomena, who do we grant the right to citizenship? How do we justify our wealth in the face of the poor? It appears to be very clear, that European states in the future will have to alter or abandon their nationalistic narratives, their imagined self-perceptions. Those, who seek to make citizenship a more and more exclusive privilege and want to shut down borders are obviously not working on a sustainable solution. To further base citizenship on a nationalistic narrative of an imagined shared past will not be a possibility without the states becoming downright racist.

We should not make the mistake to confuse nationality with identity. Nationalism tells us stories in order to make us believe that we should be willing to die for our countries. Of course, we can accept this narrative as part of our identity; but we can also choose not to.

In Norway, on the train to the airport: someone behind me spoke German, while I was speaking Danish with Sofia, who spoke Swedish. Although we were talking, I couldn't help but listening to the German from behind. Not, because what the people were talking about was any interesting, but simply because the language penetrated my hearing and brain in a way that only a mothertongue could. There was no translation, nothing mediated. It was pure meaning that unfolded. I forgot that I was listening, while I was listening. In a way, this is the exact opposite of what I want from music.

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* Neither the title nor „part two“ or any other announcements should be made before or after the speech.